

corps remained the background drawn up to receive an attack. Doing nothing, the Sixth Corps, already weakened, retreated, and the Eighth Corps received the order to remain where it was till 9 o'clock, to see if the enemy would attack. And till 9 o'clock the corps really remained inactive, and in retreating it happened that the Eighth Corps—again left entirely to itself—was attacked by the enemy with a greatly superior force and made to suffer great loss.

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big of the Prussian army, but only to the planners of the operations of the army of the North, who, although covered by heart, had morally too little desire to make use of the advantages presented them for gaining small victories at first, which by greater activity might have been achieved with united forces in the last few days of the month of June. On the 26th of June the Austrians were already in the rear already sent, to the weaker divisions of the Prussian army had beside this a reserve division of cavalry was almost in the rear of the enemy's troops. If at this moment an order of attack had been issued, the issue of the whole war (in case the enemy himself did not make the attack), the consequences later might have been very different to what they were. Thus vitally important events depended on the results and on the decision of a single officer, for which the army as a whole cannot be made responsible.

FINE ARTS.

Messrs. Goupil and Schaus have lately received several new engravings after eminent English artists to which we call our readers' attention. Two companion prints after Sir Solomon: "Waiting for the Verdict," and "After the Verdict," are very good specimens of the dramatic aspect; they bear the same relation to nature as written descriptions of such scenes by a Balzac or Miss Braddon would do; the characters are "stock" characters, and their attitudes and gestures are in accordance with the instruction to be found in all respectable manuals of elocution. Pictures such as these belong to the theatrical school, and will be produced just so long as there is an immense number of people who prefer a theatrical or sentimental treatment of a subject to a natural and manly treatment. Another engraving is after Ford, "Conscience was not his God." It represents a husband for who has had his wife seduced, and, in the act of signing the divorce papers, his signature. He is a homely chap, and his face is like a book where we may read impotent anger with his excellent features, and a strong desire to finish his paper, from which, as the signature is his hand betrays, he has been untimely snatched. He represents the notion of "giving it, but he yearns for his supper."

then he can only give up his children, and he has no other resource than to leave them to the mercy of the world. He has no other choice, though it is evident that she is quietly waiting for what she knows must come. He has no other resource than to leave them to the mercy of the world. He has no other choice, though it is evident that she is quietly waiting for what she knows must come. He has no other resource than to leave them to the mercy of the world. He has no other choice, though it is evident that she is quietly waiting for what she knows must come.

Isabella as he did in that of Christ in the much more widely known "Knight of the World." Three prints after Millais, there have been of the "Black Bruickwicker" (the "Black Bruickwicker," "Black Bruickwicker," and "Opbella." The "Black Bruickwicker" is, naturally, never very much sought for here, as the subject is not understood and the picture is not very well known. It is a variation of the theme of the "Huguenot Lovers," and of less noble. The Black Bruickwicker was a band of Huguenot refugees who had fled from France after the fall of a skull and cross-bones upon their helmets, and took a solemn oath to avenge the death of their leader, the Duke of Brunswick. The picture shows the Black Bruickwicker, a man of a stern and noble face, looking at the viewer with a look of intense determination. He is wearing a dark, simple tunic and a long, flowing white scarf. His right hand is raised to his forehead, and his left hand is resting on his hip. The background is a simple, dark, and somewhat indistinct setting. The overall tone of the picture is somber and dramatic.

ner, perhaps, gone beyond it, either in technical execution or in fidelity to character. Of course, much is to be said for the discovery of the "wreck" of the *Blackbeard*, and the fact that she is scattered over the water as the poor wretch is pulled from her treacherous lays to finally drown. But the scene is not so well written as the previous one. It is not surprising that the wretched, old, who have been taught to think that all the merit of the *Blackbeard* work consists in delineating the withdrawal of the charm, apart from the beauty of the landscape and the fallings of the fruit to nature, the face and action of the wretched old woman, may easily make the mistake of mistaking the beauty of the scene, or white, pearl, snow, garments, awed, slightly upward by the water, or, dimly seen as a shimmering splendour, and the consciousness of her fate, to expelled hands seeming to be till busy twining her flowers.

In striking contrast to the two excellent these English gentlemen, is the poor production, "*Pe-Nie*," or the 4th of the series, narrated by Messrs. John Rogers and John Haines, assisted by Samuel Hoffer, after a picture by Mrs. Lilly Martin Spencer. Mrs. Spencer has a certain talent which we have always recognized, but she is almost always vulgar, and has never more so, we think, than in this very disagreeable picture, of which the chief interest consists in the disclosure of a fat man's fall from a high building, and the subsequent recovery of a wing, and the jocos of his well-bred companions. Lost we should not be satisfied with this delicate treatment of a vulgar subject, but the picture is so gross and so unbecomingly, that we can only wonder how it could have been put back upon. One is the vexation of a portly lady over whose rear an inattentive servant is pouring champagne; the other, of a stout man, who is so fat that he is unable to get up, and a boy who discharges a pistol at his ears. Such being the character of the composition, it is sufficient to say that the management of the picture is so poor, that it is not worth looking at; yet we are told that it consumed four years to produce, and that Mr. Hoffer kindly consented to cede from Mrs. Spencer's "exclusive" rights to the picture to the publisher of the part. And that the publishers actually offer "Proofs on India

CENTRAL-AVE.—On last Wednesday afternoon the Commissioners appointed under and by the laws of 1865 to lay out Central-avenue from the town of Morrisania, West Farms and Yonkers, had a final meeting for the purpose of awarding that part of the avenue which is comprised in the first section, extending from the bridge at McCona's Dam to the line of the town of Morrisania, a distance between 1,000 and 1,500 feet. The engineer, Mr. Andrew Fisher, had surveyed the work, and the estimates were all in and opened on the 4th of September last. The Commissioners did not decide the award at that time, as they wished to see well satisfied with the estimate to the parties contracting and their success before awarding the work. At their last meeting it was decided to give the contract to Mr. Leonard W. Jerome. His bid was for \$61,000, of which \$64,000 was to the town of Morrisania, and the balance to the town of West Farms. The sureties are William Ackerman of Yonkers and J. P. Jerome intends to put out work immediately, so as to have the road completed as soon as possible. The avenue passes through the best country in the country, and the best drives in this vicinity. It will be laid out in as straight a line as practicable, and will be made 100 feet wide from curb to curb, with sidewalks 15 feet wide.